THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice.

No. 236. Saturday, Aug. 17, 1822. Price 1d.

ENGLISH OPERA HOUSE.

Some of the Newspaper critics have been severe in their comments on the new piece of *Gil Blas*. They in justice should have awaited the representation of last night, with the alterations which Mr. Bartley announced were to be made. The performance of yesterday evening was crowned with complete success: A very numerous audience attended Gil throughout with great applause; and the announcement for to-night met the warmest approbation. We will not say that "*Gil Blas*" is the very best drama ever produced; nor will we say that it might not have been easily contrived, to give it a much higher effect: yet we do say, that the *first* and *second acts* are highly interesting, and are in themselves a *complete Melo-drame*—that the *third act* may be considered as a light *Operetta*, and that the *fourth and fifth acts* are a mixture of the former parts, with a dash of the serious by no means misplaced. The two first acts are decidedly, the most agreeable; the third, although greatly improved, still is rather ineffective—the last two, sometimes heavy, from a want of incident. Many of the songs have been very wisely left out, or shortened, and the dialogue in general has been pruned. The music was better executed than on the first occasion, and its effect was accordiugly encreased. The song "*Should a pretty Spanish lass*" composed by Sor, who is a Spaniard, in his native style, is very pretty. "The Castilian Maid" introduced from Moore, is pleasing. A wise-acre critic in the Herald, said Miss Kelly does not know how to use the castanets—it happens that she is particularly expert in their management. Miss Kelly sings with *expression* rather than much volume. Miss Carew was in charming voice; she sang "*The morn will flake the sky*" with sweet pathos. This young lady it is our happiness to praise for a modest style of acting and singing—the delicate unobtrusive melody of her notes reach the heart. Other songstresses may claim the meed of more brilliant powers of voice, but we much doubt if they have half the number of *real* admirers she has.

Mr Wrench as *Picaro*, is the life and soul of the comic part: however, in the parasite scene, when flattering *Gil Blas*, he is a little too flippant in his manner—by assuming a graver tone of admiration, he would produce a better effect.

Mr. WILKINSON as the rogue *Ambrose*, has not a great deal to do, but he contrives to make himself amusing. Whilst he and Picaro are robbing Gil Blas's house, the latter calls out to him to hasten with a *rope*, and the manner of his replying "all in good time," set the audience laughing. Mr. J. KNIGHT does the grumbling rheumatic *negro* very well. Mr. T. P. COOKE is quite in his element as *Captain Rolando*. The *Count de Polan* is not a part for MR JOHNSON—his voice is against him—though he has but little to say, yet his manner tends to weaken the least effective portion of the whole drama.

SONG—GIL BLAS.—(*Composed by F. Sor.*)

Should a pretty Spanish lass, should a pretty Spanish lass
Take pity on my tender youth,
And turn her eye on me, as she turns it on her glass;
I would woo her with a heart of truth:

I would praise her bonny eye, I would wreath her raven hair,
And teach the hours merrily to pass;
Though darken'd by the sun, I would vow her wond'rous fair,
And ever love my pretty Spanish lass.

HAY-MARKET.

THERE was a good attendance, last night, to see *The Marriage of Figaro, Match-Making*, and *Peter Fin*, which were all very well received.

Miss PATON appears to-night in (to her) a new part—her eminent success as *Susanna* leads us to presume that in every vocal character she may undertake, she will cut a distinguished figure.

THE PURSE;
Or, the Benevolent Tar.

The Baron, Mr. ROWBOTHAM, Edmund, Mr. BROADHURST, Theodore, Mr. JOHNSON, Servants, Messrs. LODGE and PROUD, Page, Miss C. BODEN, Will Steady, Mr. BARTLEY, Sally, Mrs. J. WEIPPERT.

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Published by C. HARRIS, 25, Bow Street, by whom orders and communications are received; and Sold by CHAPPEL and Son, Royal Exchange.

Theatre Royal, English Opera House.

This Evening will be performed (3rd time) a new Operatic Drama, Founded on the History of the Spanish Adventurer at 3 stages of his life, which includes a period of 35 Years.

GIL BLAS!

At 17, 25, 52.

A Prologue will be Spoken by Mr. BARTLEY.

In Acts 1. & 2. the Scene is laid at PENNAFLOR, & in its neighbourhood

Gil Blas, (aged Seventeen) Miss KELLY,
Gil Perez, (the Canon) Mr. W. BENNETT, Corcuelo, Mr. SALTER,
Picaro, (an adept in disguise) Mr. WRENCH,
Rolando, (Captain of Banditti) Mr. T. P. COOKE,
Ambrose de Lamela, Lope, | his associates { Mr. WILKINSON, Mr. CALLAHAN
Domingo, (an old Negro attendant in the Cavern) Mr. J. KNIGHT,
Robbers, Messrs. Lodge, Hill, Proud, Povey, Tett, &c.
Donna Mencia, Miss CAREW, Leonarda (Cavern Cook) Mrs. BRYAN

Between the 2nd and 3rd acts, the audience will suppose a lapse of Eight Years

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In Act 3rd, the Scene is at VALLADOLID.

Gil Blas, (aged 25, naturally grown and altered) Mr. PEARMAN,
Don Fernando, (Brother to Donna Mencia) Mr. J. BLAND,
Count de Polan, (Father of Donna Mencia) Mr. JOHNSON,
Picaro, (8 years older, but not better) Mr. WRENCH
Rolando, (also 8 years older in iniquity) Mr. T. P. COOKE,
Ambrose, (8 years escaped from the hangman) Mr. WILKINSON,
Father Augustine, Mr. H. PHILLIPS,
Servants, Messrs. Brown and Jenkinson.
Donna Mencia, (8 years in love with Gil Blas) Miss CAREW.

The patience of the audience will be tresspassed upon between the 3rd and 4th acts for a further period of 27 years, and the History of Gil Blas here begins where the Novel has concluded.

In Acts 4th and 5th, the Scene is at MADRID, and its Vicinity.

Gil Blas, (aged 52) Mr. BARTLEY,
Philip IV. of Spain, (under the assumed characters of a Knight of Calatrava, the Duke of Lerma, and a Stranger) Mr. ROWBOTHAM,
Don Gaston, (in love with Antonia) Mr. BROADHURST,
Picaro, (reformed into a Secretary, & transformed into a Pedlar,) Mr. WRENCH,
Rolando, (an old rogue, and Jailor of a dungeon) Mr. T. P. COOKE,
Peasants, Guards, Alguazils, Messrs. Turnour, Willis, Bowman, &c.
Antonia, (Daughter of Gil Blas, and very like her father when he was Seventeen) Miss KELLY,
Marietta, (her attendant) Miss POVEY.
Spanish Girls, Miss HOLDAWAY and Miss SOUTHWELL.
Peasants, Messdms. Vidall, Thomlinson, Brown, Jerrold, Gould, &c.

Great Variety of New Scenery.

To conclude with,—See the opposite page.

Theatre Royal, Hay-Market.

This Evening, never acted here, an Opera in 3 acts, called The

Barber of Seville.

With New Scenes and Dresses.

Count Almaviva, Mr. JONES,
Basil, Mr. BROUGH, Argus, Mr. HAMMOND,
Doctor Bartolo, Mr. WILLIAMS,
Figaro, Mr. LISTON,
Notary, Mr. RAYMOND, Alguazil, Mr. COVENEY
Fiorello, Mr. LEONI LEE,
Tallboy, Mr. EBSWORTH, Officer, Mr. HENRY,
SERENADERS, SOLDIERS, and ALGUAZILS,
By Messrs. Caulfield, Henry, Hemes, Ellis, Moor, &c. Messdms.
Henry, Smith, Kendall, Wood, Phennick, Caulfield, &c.
Rosina, (first time) Miss PATON,
Marcellina, Mrs. GARRICK.

Previous to which,

The Wedding Day.

Lord Rakeland, Mr. BAKER, Sir Adam Contest, Mr. TERRY.
Mr. Milden, Mr. COATES, Mr. Contest, Mr. COVENEY,
Mrs. Hamford, Mrs. KENDALL, Hannah, Miss SMITH,
Lady Contest, Mrs. CHATTERLEY.

To conclude with Shakspeare's Comedy of

Katherine & Petruchio

Petruchio, Mr. C KEMBLE,
Baptists, Mr. YOUNGER, Hortensio, Mr. BAKER,
Tailor, Mr. OXBERRY,
Biondello, Mr. RAYMOND, Pedro, Mr. COVENEY
Music Master, Mr. EBSWORTH,
Grumio, Mr. WILLIAMS, Cook, Mr. WALBOURNE
Gregory, Mr. COATES, Adam, Mr. HENRY,
Walter, Mr. ELLIS.
Nathaniel, Mr. C. JONES, Gabriel, Mr. MOOR,
Katherine, Mrs. JOHNSTON,
Bianca, Miss SMITH, Curtis, Mrs. KENDALL.

On Monday, a Favorite Opera, with John Buzzby.